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The Darius Milhaud Society Newsletter, Vol. 3, Summer 1987

Darius Milhaud Society

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THE DARIUS MILHAUD SOCIETY NEWSLETTER

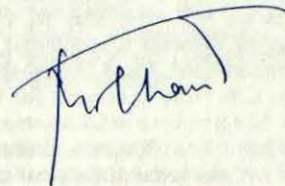
Cleveland, Ohio

Summer 1987

Vol. 3, No. 2

[In regard to folklore] I have no principles, but probably instinctive habits. Of course for me it is not a question of taking popular themes and harmonizing them without confronting them or contenting myself with making small variations on each couplet. If I take up old popular themes, it is with the objective of reviving them, giving them new strength, making them current . . . It is necessary to use these themes so as to make of them one's own music . . . Many popular themes borrowed from the same folklore have similar outlines and can perfectly well be superimposed in contrapuntal lines, and that, with this superimposing, give birth to the same harmony. Of course, it is necessary to conceive the thing

with a great deal of freedom. As far as I am concerned, I try most often to use the greatest possible number of themes. It is also possible to create original themes in the spirit of specific folklore. *Les Saudades do Brazil*, for example, has not one single folkloric quotation . . .



**FESTIVAL
DE L'ÎLE DE
FRANCE**

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DE
VILLE D'AVRAY
HOMMAGE à
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MILHAUD**

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MILHAUD FESTIVAL IN FRANCE A festival of Milhaud's music took place June 12-22, 1987 in Ville d'Avray, France. This was the ninth annual music festival to be held in this suburb of Paris near Versailles. The festival was organized and directed by Jean-Louis Petit, Conductor of the Chamber Orchestra of Radio-France, and Director of the Ville d'Avray Music Conservatory. In addition to the municipality and the Association of Concerts of Ville d'Avray, co-sponsors of the festival were the General Counsel for the district *Haut-du-Seine* and the office of the Regional Minister of Culture. The festival was also part of the Fête de Vaucresson and the Festival de l'Île de France.

Programs included a wide variety of Milhaud's works, ranging from solo instrumental or vocal music to works for chorus, instrumental ensemble, chamber orchestra or band. Performers included players from the Chamber Orchestra of Radio-France, faculty members of the Conservatory of Ville d'Avray, laureates of the Milhaud Prize awarded in Marseille, the National Police Band, the Chorus of Ville d'Avray, independent ensembles and free-lance musicians. For many of the thirteen concerts, Daniel Bousac, organist and Conservatory accompanist and faculty member, offered introductory remarks.

The Ville d'Avray Conservatory, housed in an elegant 18th century chateau, hosted many of the concerts. Among seldom heard Milhaud works were his early song cycle *Alissa* (1913) to a text by Gide; *Machines Agricoles* (1919), one of two works for which he used catalogue descriptions as a text; the cantata *Pan et la Syrinx* (1934), with text by Paul Claudel, for soprano, tenor, chorus and instrumental ensemble; the *Cantate Pour l'Inauguration du Musée de l'Homme* (1937), written to celebrate the opening of the museum; the woodwind *Quintette* (1973), Milhaud's final work, in which he reasserts his convictions regarding polytonality; the *Piano Quartet* (1966); the *Sonate* for flute, oboe, clarinet and piano (1918); the *Sonate* for cello and piano (1959), a virtuoso work commissioned for the Vancouver Festival of that year; the *Suite* (1932) for *ondes martenot* and piano, derived by Milhaud from his music for *Adages*, which itself originated as incidental music for the play, *Chateau des Papes*; vocal works: *Trois Poèmes de Lucile de Chateaubriand* (1913), *Quatre Poèmes de Léo Latil* (1914) and *Les Soirées de Petrograde* (1919); *Segoviana* (1957), Milhaud's only work for guitar; and piano works: *Sonate* (1916), *Le Candélabre à Sept Branches* (1951) and *Four Sketches* (1941), written shortly after the Milhauds came to the U.S. during World War II. This may possibly have been the first French performance.

The festival also presented performances of Milhaud's complete output for certain combinations: the works for band, the two viola sonatas and *Quatre Visages* (1944), and two sonatas for violin and piano, the works for clarinet and piano, and two versions of *La Création du Monde* (1923). See the calendar listing accompanying this newsletter for the complete itinerary of works and performers. The Darius Milhaud Festival of Ville d'Avray was one series among numerous events in France to commemorate Milhaud's 95th birth anniversary year of 1987.

SERVICE SACRE IN NANCY Milhaud's *Service Sacré* (1949) was performed in Nancy, France, on June 21, 1987, to celebrate the centennial of the Synagogue de Nancy. The work was performed by the *Orchestre Symphonique et Lyrique de Nancy*, conducted by Emmanuel Joel, with André Stora, Official Minister of the Synagogue, and J. P. Klein, *récitante*. The Cantor had previously performed the *Service Sacré* in Bordeaux and Metz. Madame Madeleine Milhaud attended the performance.

MARSEILLE COMPETITION IN NOVEMBER The third annual competition for the Darius Milhaud Prize, sponsored by *La Société Marseillaise de Crédit*, will take place in Marseille during November 1987. This year, the competition repertory will consist of Milhaud's works for piano, flute, clarinet, or oboe, and certain works of Henri Sauguet, a contemporary and good friend of Milhaud for many years. This results from a decision to broaden the repertory requirements for the competition to include specified works of a second composer congenial to Milhaud.

HONORARY TRUSTEES

Madeleine Milhaud, Chair
Vitya Vronsky Babin
Grant Johannesen
Odette Valabrégue Wurzbürger

HONORARY COMMITTEE

Maurice Abravanel	Charles Jones
Leonard Bernstein	Virgil Thomson
Dave Brubeck	Henri Sauguet, <i>France</i>
Aaron Copland	Paul Collaer, <i>Belgium</i>

FOUNDING TRUSTEES: Clinton and Katharine Warne, Ursula Korneitchouk

DARIUS MILHAUD AWARD GIVEN The second annual presentation of the Darius Milhaud Award was made by Cleveland Institute of Music Dean Gilbert M. Brooks during commencement exercises on Saturday, May 16, 1987. The Award was given *in absentia* to Yolanda Kondonassis, harpist and student of Alice Chalifoux at CIM. Ms. Kondonassis was in New York to perform with the Cleveland Orchestra, for which she is regular substitute harpist. She was born in Oklahoma City, Oklahoma, and attended Interlochen Arts Academy during high school, where, upon graduation, she received the Academy's highest honor, the Young Artist Medal. She received a Bachelor of Music Performance degree in 1986 from CIM, and is presently working toward her master's degree there.

At the age of eighteen, Ms. Kondonassis made her concerto debut in two concerts, Zubin Mehta conducting, as winner of the New York Philharmonic Orchestra's Young Artists Competition. Other awards include top prize in the Maria Korchinska International Harp Competition in Great Britain, and the National Arts Recognition and Talent Search Competition sponsored by the National Foundation for Advancement in the Arts. She has also performed chamber music with the Marlboro and Spoleto festivalists, and has premiered many new ensemble and solo works. Since her appointment to the roster of the American Harp Society's Young Artist Program, she has been sponsored in tours throughout the country. Recently, she was first prize winner in the Kingsville, Texas, National Performer's Competition. This summer she is performing at the Pasadena Chamber Music Festival and the Tanglewood Festival.

The Darius Milhaud Award to recognize a CIM student of unusual talent, exceptional creativity and outstanding accomplishment was established early in 1986, partially as the result of a benefit concert given by former Milhaud student Dave Brubeck, with the assistance of the University Circle Chorale, Dean Gilbert M. Brooks, Director. In September 1986, the Milhaud Society sponsored a film festival featuring Milhaud's music, to help assure continuation of the Darius Milhaud Award. First Award recipient was David Wolfson, who received his Bachelor of Music degree in composition from CIM in May 1986. He has since moved to New York, where he is music director for Maximillion Productions, an Equity children's theatre company. This summer he is directing productions in Chatham, New York and Cleveland, Ohio. He has had three dance compositions performed this year (University of Virginia and Case Western Reserve University) and has two different works in progress, one a serious piece, the other a cabaret revue.

The Darius Milhaud Society extends warmest gratitude to the following for information: James Beail, Michael Blume, Frank Caputo, Francine Bloch Donoën, Jane Galante, Doris M. Hood, Ruth Lamm, Robaline Meacham, Madeleine Milhaud, Micheline Mirani, Scott Wilkinson, David Wolfson and Kurt-Alexander Zeller; for editorial assistance to Nana Landgraf, Lucile Soulé and Clinton Warne.

Through an inadvertent omission, the Spring 1987 Newsletter did not recognize in print the editorial assistance of Ruth Lamm, for whose work the Milhaud Society is very grateful.

ACTIVITIES OF MADAME MILHAUD In October 1986, Madame Madeleine Milhaud traveled to Romans (Isère) France, to hear performances of the *Opéras-minute (L'Enlèvement d'Europa, L'Abandon d'Ariane and La Délivrance de Thésée)* and the performance of the *Première Sonate* (1911) for violin and piano by Darius Milhaud Prize winners Pierre Eric Monnier, violin, and Véronique Pelissero, piano. (Each of these young people had also won first place in the June competition at the National Conservatory in Paris.) In April 1987, Mme. Milhaud gave an interview talking about Darius Milhaud to be included with the videotape of the operas. In June 1987, she traveled to Exeter, England, for the festival there, to discuss Eric Satie and *Les Six*. Mme. Milhaud attended all of the concerts for the Milhaud festival of Ville d'Avray from June 12-22, and she left Paris shortly afterward to hear the performance of the *Service Sacré* in Nancy on June 28.

In October, Mme. Milhaud expects to travel to the United States at the invitation of Mills College, where she will be awarded an honorary degree on October 9, at a convocation that will also mark the beginning of Alumnae Reunion weekend. Any alumnae who are former Milhaud students, and for whom this is not a class reunion year, should contact the Mills College Alumnae Association if you are interested in attending the College convocation.

PETIT CONCERT PUBLISHED BY BILLAUDOT Milhaud's music for solo clarinet, written as incidental music for the play by Jean Anouilh, *Le Bal de Voleurs* (1938), has been arranged for clarinet and piano by Roger Calmel, a former Milhaud student, and Director of the Milhaud Conservatory in Paris, who much earlier had rearranged the *Suite* for *ondes martenot* and piano (1932) for *ondes martenot* and chamber orchestra (published by Cerdà). *Petit Concert* was published by Billaudot in 1984. The music, in three sections, features three melodies chosen from twenty-four that Milhaud wrote for the play. In *Petit Concert*, the second and third melodies have been transposed into easier keys, most of Milhaud's accents have been omitted, and the melodies have been edited, to make three moderately easy pieces which can be used by students for study and performance. Calmel's piano accompaniments are straightforward and not demanding and could also easily be performed by students. *Petit Concert* is readily available in France, and should be obtainable from Theodore Presser in Bryn Mawr, Pennsylvania, American representative for Billaudot.

MÜRZTALER FESTIVAL

The Darius Milhaud Society has learned that many Milhaud works were performed late in 1986 during the Festival of Mürztaler Werkstatt, in Austria. On each concert, some special aspect of Milhaud's work was featured, such as sacred music, chamber music, music for children, for percussion, sonatas, etc., and among the works performed was *Musique pour Graz* (1968).

The Darius Milhaud Society expresses grateful appreciation to Marguerite B. Campbell, who attended rehearsals and performances during the festival, Darius Milhaud's Early Theatre and Dance Creations, in order to make the photographs seen on pages 4 and 10 of this newsletter.

ANDREW PORTER, *New Yorker Magazine*: Review, March 30, 1987, with observations concerning Heitor Villa-Lobos and two of his contemporaries—Bohuslav Martinu and Darius Milhaud. These comments were part of a review of two of the four concerts in New York during the week of Villa-Lobos' birthday, to celebrate the centennial of his birth.

Heitor Villa-Lobos, Bohuslav Martinu, and Darius Milhaud were three once prominent twentieth-century composers so copious, and so uneven in quality, that there is now no settled assessment of their merits. Each has his champions. There are those who hold Milhaud's three operas on American themes—"Christophe Colomb," "Maximilien," and "Bolivar"—among the high achievements of twentieth-century music drama, while, in New Grove, Christopher Palmer suggests that Milhaud may be music's Cézanne. . . . [The three], very different composers, have this in common: not only did they (in Saint-Saëns's phrase when he was reproached for copiousness) "produce music as an apple tree produces apples;" they produced music that is unfailingly attractive, never sapless or shrivelled. At its best, their music moves listeners to resolve to discover more of the composer's works; at its slightest or least disciplined, it is still marked by unlabored, felicitous, abundant musical invention. Each of the three continued to draw musical sustenance from his birthplace—Brazil, Bohemia, Provence. All three made their way to Paris: Milhaud early, and Martinu and Villa-Lobos in 1923. Villa-Lobos returned to Brazil in 1930. Martinu and Milhaud left France in 1940, before the Occupation; both spent years in this country. The Boston Symphony's seventy-fifth anniversary celebrations, in 1955-56, included new works from all three: Villa-Lobos's *Eleventh Symphony*, Martinu's *Sixth*, and Milhaud's *Sixth* . . .

ROBERT COMMANDAY, *San Francisco Chronicle*: Review, June 17, 1987, of concert presenting *Les Rêves de Jacob* at the San Francisco Conservatory of Music on the Chamber Music West series. (For performer names, see the calendar accompanying this newsletter.)

The Milhaud "Jacob's Dreams" work is characteristic of that composer's independent mind and originality, and typically his personality shines through. It is in five rather short movements, with the oboe . . . leading.

It has the Milhaud melange of lines coursing along together and in oppositional or "brute force" counterpoint with such purpose that the dissonance created is as though shouldered out of the way on the way to the cadences. The image is something like that of several mountain streams charging down the same slope to merge at the bottom.

The outcome is always gratifying with Milhaud. The music often-times arrives with the sense of a poetic point—of whimsy, charm, assuredness or whatever, but always completing an expressive thought.

There is so much more in Milhaud, and more of Milhaud, and so much more he had to say, that it's mystifying how his music is slighted in favor of slighter composers; . . .

DAVID NOBLE, *Albuquerque Journal*: Feature article, April 10 and Review, April 20, of the concert presented April 16, 1987 at the University of New Mexico. (See article and accompanying calendar in Spring 1987 newsletter.)

Article, April 10:

[Milhaud's] compositional trademarks—lively, likeable melodies and rhythms; transparent orchestrations lacquered with remarkable, bright sound colors; and a keen sense of humor about the shock effect of the dissonances that often were injected. He wrote serious, large-scale operas, symphonies and concertos along with his many lighter scores, and a Sacred Service for synagogue use is one of his best remembered works.

Review, April 20:

On Thursday night, three of the performances offered in the Milhaud Celebration achieved enough suavity of finish and pointing of rhythm to bring out the composer's delicious originality . . . Milhaud used dissonance to energize a listener's perception in much the same way a New Mexico cook uses green chile.

. . . other works . . . used milder doses of dissonance but still retained his characteristically fine etching of texture, granite-strong despite the apparent delicacy of some passages . . . *Scaramouche*, a mixture of dissonance and delicacy, partly Brazilian in style . . . brought down the house . . .

WALTER LABHART, *Basler Zeitung*: Disc Record Column, April 4, 1987 (translation by Ursula Korneitchouk)

During World War II, when the development of modern music turned stagnant, composers often contented themselves with harking back to music of the baroque and the classical period. A large number of works produced in Germany at that time today sound like antiquated escape attempts from cultural dictatorship and imminent disaster into the distant part of a more intact world. But retrospection in compositions produced in exile and outside the mainstream by such greats as Darius Milhaud, Ernst Toch, and other Jewish musicians who had fled from Hitler's terror to the USA, presents a different case altogether. From the composers, those fateful years demanded a very different kind of artistic adaptability to unfamiliar surroundings, and the regressive elements in their works are for the most part paired with highly daring, even pioneering traits.

The chamber music pieces Darius Milhaud wrote while teaching at Mills College in California show no trace of the confused anachronisms that mar too many works composed by Milhaud's contemporaries in Central Europe.

Milhaud's *Sonata for Violin and Harpsichord* of 1945, written between the deeply-felt Kaddish (*Prière pour les Morts*) for New York's Park Avenue Synagogue, and the ballet *The Bells*, after E. A. Poe, for the University of Chicago, never glances sideways at the predominant musical trends of the period; nor do we find in it any rehashing of older musical contents. Although this accessibly "playable" piece adheres to the classical double theme and to other traditional principles of the sonata form, it is filled with progressive, often polytonal harmonies. Never at a loss for witty effects in his instrumentation, Milhaud in the finale matched the pizzicato tune of the violin with glassy arpeggio chords for the accompanying harpsichord.

The "Sailor Song" from the *Suite Anglaise*—originally conceived for mouth-harmonica and orchestra, later transcribed for the accordion—is similarly shot through with sound layers belonging to several keys at once. Dissonances even crept into Milhaud's neo-baroque pastoral sonatina for solo violin and into his freely transcribed rendering of a *sonata da chiesa* by the French Corelli-pupil Baptist Anet, first published in 1729, which Milhaud and violinist Yvonne Astruc world-premiered in 1935 at La Chaux-de-Fonds. For the recording under discussion, violinist Roger Elmiger and harpsichordist Micheline Mitrani clearly understand the dissonances as an enrichment and render them to fullest effect.

Sonate, Op. 257 (1945), *Sonate d'Après Baptist Anet*, Op. 144 (1935), both for violin and harpsichord; *Sailor Song* from *Suite Anglaise*; *Sonatine Pastorale* for violin alone, VED Gallo 30-459.

reviews continued on page 4.

RECENT BOOKS

Three disparate publications in 1987 directly concern Darius Milhaud. In Moscow, the author Kokoreva has published a book in Russian, titled *Darius Milhaud*; Evelyn Hurard-Vital's book *Le Groupe Des Six, ou Un Matin d'Un Jour de Fête* has been published by Meridien Press in Paris; Billaudot has published *La Musique à Deux Claviers* by Suzanne Monthu-Berthon, which includes music by Milhaud as well as written material about him.



Tom and Susana Evert dancing in *Cuisine*, choreographed by Tom Evert, to Milhaud's *Second Syphonic Suite*.

Photos by Marguerite B. Campbell

WILMA SALISBURY, *The Plain Dealer*: Feature article May 11, 1987, and reviews May 16 and July 3, 1987. All three concerned a festival in Cleveland from May 13-16, 1987 with dance performances of new choreographies to *Second Syphonic Suite*, by Tom Evert for The Tom Evert Dance Company, titled *Cuisine*, and to *Creation of the World* by Pat Brandt for the New Dance Ensemble, Amy Kekst, Artistic Director, titled *Jazz Muse*. (See article and calendar in the Spring 1987 newsletter.)

Article May 11:

Imagine the premiere of a daring, avant-garde composition at Severance Hall. The composer has come from Paris for the occasion and is seated in a box with his parents. The audience is surprisingly large. There is a feeling of excitement in the air.

As the Cleveland Orchestra plays the overture, the crowd grows restive. Before the first movement ends, snorts, grunts, catcalls and shouts of 'Take it away!' break out in the balcony. Listeners in the more expensive seats counter with applause and shouts of 'Bravo!'

Sensing what will happen as the music progresses, the composer grows visibly tense. As the brass plays the raucous second-movement fugue, the audience erupts in anger. The organist from Trinity Cathedral slaps a distinguished local composer in the face. The shouting drowns out the music.

A quick-thinking usher calls the University Circle police, and a team of officers arrives within minutes to clear the balcony and escort The Plain Dealer music critic out of the hall.

Undaunted, conductor Christoph von Dohnanyi continues with the performance. Before the third movement, however, he turns and tells the audience that he has chosen to play this music because he regards it worthy of performance. 'It is your right not to approve of it, and to express your opinion accordingly, but only after it is played,' he says.

The performance resumes, but the crowd is too excited to calm down. The rest of the piece is swallowed up in pandemonium.

Inconceivable? In Cleveland today, yes. But in Paris on October 24 [26 - MMM catalogue], 1920, the equivalent of this incredible scene actually happened at the Concerts Colonne. The controversial composition was Darius Milhaud's *Second Syphonic Suite*. The conductor was Gabriel Pierné.

In his 1953 autobiography, *Notes Without Music*, Milhaud describes the tumultuous concert with pride. "This genuine, spontaneous, violent reaction filled me with boundless confidence," he wrote. "It is the indifference of the public that is depressing; enthusiasm or vehement protests prove that your work is alive."

Listening to Milhaud's attractive suite today, it is clear that the music is still alive. But it is difficult to imagine how it could have aroused such a violent reaction. In the 1920s, however, concert hall scandals were not uncommon, especially in Paris, the center of the avant-garde.

Milhaud's *Second Syphonic Suite* is based on incidental music the composer wrote for Paul Claudel's symbolist play *Proteus*. . . .



Left to right: Terrence Green, Jo Wiseman, Gwen Goodwill, Daryl Tyler, Sharon Petrosky and Elena LaVictoire, New Dance Ensemble, in *Jazz Muse*, choreographed to Milhaud's *Creation of the World* by Pat Brandt.

Although Evert has taken most of his choreographic cues from the score, he has borrowed a few ideas from Claudel's play, a satire about the Greek god who commanded the sea lions and had the power to transform himself into any form. In Claudel's play, he becomes a lion, fire, a dragon and a fruit tree. In Evert's dance, the cast is made up of fish, sea lions, a fisherman, a scuba diver and walrus.

"It's a comedy," he said. "There is not a clear story line. It's influenced by the play. But I have not taken it literally. . . I find the music very accessible. I had fun with it."

Brandt also had fun researching and choreographing *The Creation of the World*. . . . Brandt's interpretation does not tell the story of the creation of the world. Rather, it deals with the evolution of jazz dance in America. An anthology in movement, the ballet incorporates tap dance, tango, Charleston and other American jazz dance styles. The costumes—tights for the men, chiffon skirts and fishnet stockings for the women—suggest 1920s rehearsal clothes.

"It's not authentic," said Brandt. "I am abstracting the essence of those styles. It's the danciest thing I have ever done."

Neither ballet is expected to arouse controversy or incite the audience to violence. But both are conceived to show that Milhaud's early theater and ballet music is still exciting and alive for contemporary choreographers.

Review, May 16

Evert's *Proteus*, portrayed with childlike eagerness by the choreographer, began life as a fisherman eating a sandwich. In the course of the dance, he was transformed into a scuba diver, a voyeur and a walrus. . . .

Some of the movement was mimed with clarity. Some, especially the sea lion duet, was danced with vigor. Each sequence was carefully fitted to Milhaud's breezy score. . . .

Different from anything else Evert has choreographed for his company, *Cuisine* demonstrated that the Milhaud Society hatched a good idea when it asked contemporary choreographers to create modern ballets to music written in Paris between 1913 and 1923.

Brandt's jazz ballet. . . . paid less attention to history than Evert's piece. . . . Brandt wisely threw out all historic precedents and worked with the modern jazz idiom she knows best. Her idea of showing an anthology of American jazz dance to Milhaud's jazzy music made sense. . . .

Review, July 3:

Brandt's *Jazz Muse* made more sense than it had at its debut last spring. A concise history of jazz dance. . . the carefully constructed piece integrates soft-edged bits and pieces from the cakewalk, Charleston, chorus line and other popular forms. Unified by a graceful swaying motif, the dance has a period flavor that is enhanced by Brandt's old-fashioned costuming. . . . The choice of all-white for the costumes contributes to the choreography's look of abstraction. Dancers. . . successfully brought out some of its subtleties.

THE DARIUS MILHAUD SOCIETY NEWSLETTER SUPPLEMENT

SYMPOSIUM IN CLEVELAND

SYMPOSIUM IN CLEVELAND The Symposium presented in the Cleveland Institute of Art on May 14, 1987, as part of the festival, *Darius Milhaud's Early Theatre and Dance Creations*, featured eight speakers who offered complementary perspectives on the intellectual and cultural life of Paris from 1912-1940, with special concentration on the rich interaction of the arts during the 1920s. Below are abstracts of these talks in the order in which they were delivered.

MARCEL DICK: *The Musical World of Paris and Vienna After World War I, and the Role of Darius Milhaud.* Mr. Dick reminisced about his orchestral experiences in Vienna, where he played in the first Viennese performance of Milhaud's *Le Boeuf Sur le Toit*. He also described his contacts with Milhaud when in Paris during the 1920s, and he talked about Aspen and Cleveland, where much later he renewed his friendship with the French composer. Mr. Dick's observations and comments reflected a warm feeling for the man and much admiration for him as a composer.

* * * * *

Marcel Dick was appointed principal violist with the Cleveland Orchestra in 1943, and for many years was Chair of Theory and Composition at The Cleveland Institute of Music. The Cleveland Orchestra has played several of his works, and his *Symphony For Strings*, recorded by CR1, will receive its Cleveland premiere in May 1988, Christoph von Dohnányi conducting.

DOLORES LAIRET: *The Literary and Cultural Environment of Paris in the 1920s: An Africanist Perspective*

Paris in the 1920s was a seedbed of activity, the confluence of the cultural perspectives of three continents. The impact of America's New Negro Renaissance was a direct source of the Negritude movement in Paris. How did those Africans and African-Americans who made their way to Paris in quest of various academic, literary, and socio-political pursuits perceive that environment? How were they themselves perceived? What was their contribution?

Many avenues led to the emerging awareness of Black culture and arts. Picasso and Braque forged the nucleus of the Cubist movement, adopted Apollinaire as the theoretician, and made African art palatable to Europeans. As early as 1910 Frobenius and Delafosse (1913) began to prepare the European intellect when their ethnographic studies negated, as 19th-century superstition, that all high culture of Africa came from Islam. World War I brought together Black American and Senegalese soldiers who distinguished themselves on France's battlefields and discovered one another in the process. The Pan-African Congresses of 1919 and 1921; the translation into French of the works of America's New Negro Renaissance writers; Cullen, Toomer, Hughes, and Cook reading and discussing their works at the Nardal salon; Josephine Baker and Sidney Bechet's triumphs in the music halls—these contributed significantly to the atmosphere that allowed Senghor, and later Césaire, Damas, et al to become conscious of the historical, cultural solidarity of the Black world.

Senghor, through Frobenius and others, both rediscovered and reinforced the cultural heritage of his early childhood. Later, he in turn provided the living cultural link to Africa for Césaire and Damas and the Negritude movement which ensued. Surrealism confirmed, for them, the process of self-examination they had already chosen, i.e., to penetrate the facade of assimilation, find what was African, and claim it.

By focusing on the Paris of the precursors of the Negritude movement, we key into a trans-oceanic exchange that is usually overlooked. The African-American presence in the Paris of the 1920s was crucial in providing the necessary moral support for its Francophone counterparts who were casting about for their own voice. Together, they were able to profit from, and enhance, the spirit of criticism and revolt that flourished there, infusing the dynamic of Africa's ensuing revolt into 20th-century France's philosophical unrest.

* * * * *

Dolores P. Lairet, Assoc. Prof. of French at Cleveland State University, earned her Ph.D. from Case Western Reserve University. She held a fellowship at the Sorbonne, traveled in France and Africa to do research as a Younger Humanities Fellow, and served as an American specialist for the Department of State, lecturing in Africa.

WALTER STRAUSS: *The General Atmosphere of the French Theatre Related to Poetry, Ballet and the Visual Arts*

[The following is a synopsis based on the outline provided by Dr. Strauss.]

All French literature of the 20th century is directly or indirectly indebted to symbolism, just as all 20th-century French painting is indebted to impressionism and post-impressionism. Symbolism provided contact between poets and painters as well as musicians. This follows really in the footsteps of a development that began in the Romantic period with Delacroix-Baudelaire, followed by Baudelaire-Manet, Zola (not symbolist)—Cézanne and Mallarmé-Degas.

In the 1880s, revival of French theatre brought about the Naturalist theatre, led by André Antoine, in 1887. The reaction to this was Symbolist theatre in the 1890s, with Maeterlinck's *Pelléas*, which Debussy used as the libretto for his opera *Pelléas et Mélisande*, in 1902. In general, Symbolist theatre fared better on the musical stage.

The actual modern revival of the French stage occurred in 1913 with Jacques Copeau and the Vieux Colombier. The characteristics included looking towards a purity in the theatre that was anti-naturalistic. For this group, patron saints were Shakespeare and Molière. It was "un théâtre des mots et des gestes" presented on a stripped stage. This movement was interrupted by World War I. Copeau spent the years 1917-19 in New York at the Garrick Theatre, returning to Paris in 1919, where he resumed work as an actor.

The School of Vieux Colombier believed in rigorous discipline of mind and body. Copeau's important disciples were Louis Jouvet and Charles Dullin. In other theatres Gaston Baty and George and Ludmilla Pitoëff practiced similar ideas. The repertory consisted of French classics of the 17th, 18th and 19th centuries, the Elizabethans, some Greek playwrights, Ibsen, Strindberg, Pirandello, and especially Pitoëff. Encouragement was also given to younger authors Jean Giraudoux, Jules Romains, Jean Cocteau and Jean Anouilh.

Cocteau's place as a link between the poets, the theatre and the ballet was supremely important. Apollinaire's activities in Paris 1902-1914 included links with painters and apology for culture, *l'esprit nouveau*, with Delaunay and others. Diaghilev brought the Ballet Russe to Paris in 1909, and he was responsible for the discovery of the genius of the 27-year-old Stravinsky. Thus the stage was set for exciting new ballet productions, not only by Stravinsky but also by others—Satie, Milhaud, et al. *Parade*, the ballet of 1917 for which Satie created the music, Cocteau the scenario, Picasso the visual aspects, and Massine the choreography, gives a new aura of importance to collaboration.

An important movement after World War I was the growing anti-Wagnerianism led by Cocteau. Although the Symbolists were intoxicated with Wagner, and Baudelaire (1861), Verlaine, Mallarmé, and even Proust contributed to the *Revue Wagnérienne*, Debussy increasingly distanced himself from Wagner. He expressed his opposition especially in the sonatas written during the war, where he asserted himself as a *musicien français*. Under Cocteau's leadership, the anti-Wagner faction moved toward a form of French neo-classicism. *Les Mariés de la Tour Eiffel*, with book by Cocteau and music by five of *Les Six*—Milhaud, Poulenc, Honegger, Auric, and Tailleferre—expressed this opposition in a ballet of the absurd, with animated objects, a "massacre" with ping pong balls, and other surrealist aspects.

Milhaud's collaborations with Claudel and Cocteau were many. Paul Claudel (1868-1955) was a poet, who in his formative years underwent the spell of Rimbaud and of the Catholic Church. He was a career diplomat, with assignments in China, Japan, Brazil, the United States, and a host of other countries. He took Milhaud to Rio with him in 1917 as a member of the French legation. Milhaud had already completed the music for *Agamemnon* and *Les Choéphores* in Claudel's version of the

Aeschylus trilogy, as well as for *Protée*, Claudel's satyr-play to complete Aeschylus, the latter's play having been lost. Milhaud's music for the ballet *l'Homme et Son Désir* was written in Brazil in 1918, with a script by Claudel. Claudel wrote two opera libretti—one for Milhaud, *Christophe Colomb* (1928), and one for Honegger, *Jeanne d'Arc au Bûcher* (1939). The remaining major work by Claudel for which Milhaud wrote the music was the play *L'Annonce Faite à Marie*, revised in 1934. [Ed. note: In 1935, Milhaud wrote music for an hour-long staged oratorio, *La Sagesse*, to Claudel's version of the Biblical story of the Wedding Feast, which was performed by Radio France in 1947 and on the Rome Opera stage in February 1950. It is scheduled for performance at Lyon in 1988.]

The full flowering of Claudel's theatre did not occur until the Occupation and post-World-War-II years, when Jean Louis Barrault, disciple of Charles Dullin and Etienne Decroux, master pantomimist, worked with Claudel to arrange his major plays for production. Claudel's greatest and most ambitious play, *Le Soulier de Satin*, has incidental music by Honegger, but the point is that three of *Les Six*—Milhaud, Honegger and Poulenc—remained closely associated with the musical stage. The youngest, Poulenc, carried the tradition forward by making Apollinaire's *Mamelles*, Cocteau's *La Voix Humaine*, and Bernanos' *Les Dialogues des Carmélites* into operas between 1944 and 1958.

[Ed. note: A letter of introduction from the prominent poet, Francis Jammes, led Milhaud to his first meeting with Claudel in 1912. Their instant rapport ripened into a lifetime of close friendship and fruitful collaboration on many works, including four operas, Milhaud's first ballet, two cantatas, sixteen songs, five a capella works using thirteen texts, incidental music to seven Claudel plays, and two songs and seven Psalms to translations by Claudel. Three of the Psalms, set for baritone and orchestra, were written during Claudel's lifetime; the other four were added for a work written by Milhaud in 1967 for performance during the centennial in 1968 of Claudel's birth.]

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PATRICIA BRANDT: *The World of Dance in Paris During the 1920s*

Between 1920 and 1924, composer Darius Milhaud collaborated with many of Paris' finest artists to produce six ballets, listed below in the chronological order of their premieres:

Le Boeuf Sur le Toit, 2/21/20; author Cocteau; choreographer Balanchine; costumes by Fauconnet; set by Dufy; dancers Ballets Suédois.

l'Homme et Son Désir, 6/6/21; author Claudel; choreographer Borlin; costumes and set by Parr; dancers Ballets Suédois.

Les Mariés de la Tour Eiffel, 6/18/21; author Cocteau, choreographer Borlin; costumes by Hugo; set by Lagut; dancers, Ballets Suédois.

Création du Monde, 10/25/23; author Cendrars; choreographer Borlin; costumes, set and curtain by Léger; dancers Suédois.

Le Train Bleu, 6/20/24; author Cocteau; choreographer Nijinska; costumes by Chanel; set by Laurens; curtain by Picasso; dancers Ballets Russes.

Salade, 5/17/24; author Flament; choreographer Massine; costumes and set by Braque; dancers Massine's troupe.

The Swedish Ballet, which produced three of Milhaud's early ballets, was conceived as a company to act as a showcase for modern ideas in painting and dance. The company was underwritten by Rolf de Maré, a wealthy Swede and friend of many important French painters of the avant-garde, Fokine, after breaking with Diaghilev, visited Sweden to stage ballets, teach and serve as inspiration for the first year of the company. He recommended Jean Borlin, one of his students, for the role of principal dancer and choreographer, and Borlin choreographed twenty-four works for the company repertory. The Swedish Ballet moved to Paris in 1921, and toured Europe and the United States during its short lifetime, 1920-1925.

The two Milhaud ballets of greatest importance to me, because I have choreographed both of them, are *The Creation of the World* and *Man and His Desire*. The latter was Milhaud's first ballet, written while he was serving with Paul Claudel in

Brazil as a member of the French legation during World War I. Milhaud, Claudel and Audrey Parr together conceived this ballet as a collaborative effort.

My understanding of the creation and staging of *Man and His Desire* comes from descriptions in the musical score, writings of Milhaud and Claudel, and photographs of the original sets and costumes. As far as I know, there is no written notation or film of this dance. The ballet was inspired by Nijinsky, who had been institutionalized and was no longer active by the time of its production in Paris in 1921. Milhaud, in his autobiography, *Notes Without Music*, furnishes a detailed description of the form and content of the work. The directions in the musical score are specific and abundant. There are fifteen brief paragraphs indicating music cues to be taken from the movement, entrances, and exits of certain characters. The score also indicates how costumes represent instruments such as cymbals or sleigh bells, and one dancer carries a golden rope. One of Claudel's movement images was particularly inspirational to me in choreographing the dream sequence of the ballet:

"Man begins to stir in his dreaming. Now he begins to move and to dance. His dance is the eternal dance of Desire, Longing, and Exile, the dance of captives and abandoned lovers, the same that sets those who are tortured by insomnia feverishly pacing their verandah all night long or makes animals in captivity hurl themselves again and again against the unyielding bars."¹

The imagery of these words and the power of Milhaud's music suggested movement using a large space and much motion.

Milhaud became involved in *Creation of the World* as a result of his earlier work with choreographer Jean Borlin for *Man and His Desire*. Milhaud had been exposed to jazz when he heard Billy Arnold and his band play in London in 1920, and also in the United States, when he had visited Harlem while in New York. He used for *Creation of the World* the same scoring for a seventeen-piece orchestra that he had heard in Harlem. For this work, Milhaud collaborated closely with Blaise Cendrars and Fernand Léger, and they often visited Parisian dance halls together to discuss development of the work. Although the idea of creating a Black ballet was radical, it had been an ambition of Borlin to do so ever since he had created, some years earlier, a dance based on African art entitled "Black Sculpture." In fact, it was suggested by Ornella Volta in a 1986 article² that one reason the innovative work, *Creation of the World*, did not meet with the acclaim it deserved was that the idea that the first man was Black offered a view at variance with Occidental assumptions. Rolf de Maré considered *Creation of the World* an important event for the Swedish Ballet because of its experimental ideas and its many deviations from the traditional movements of classical ballet.

¹ Milhaud, Darius: Musical score, *l'Homme et Son Désir*, Universal Edition, Vienna, 1921.

² Volta, Ornella: "A Proposito della Creation du Monde," program notes of *Soirée Milhaud-Satie*, Teatro-Carla Goldini, 1986.

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Patricia Brandt, a native Californian, completed her M.A. at Mills College in dance and choreography. From 1981-86, she was Asst. Prof. of Dance at Lake Erie College and choreographed for many organizations in the greater Cleveland area, including her dance to *l'Homme et Son Désir*, presented in May 1986 at Lake Erie College.

TOM EVERT: *Milhaud's Music as a Resource for Choreography* Mr. Evert talked about the rhythmic ideas in the music for Milhaud's *Second Symphonic Suite* in relation to his choreography, described some of the ideas he took from Claudel's play *Protée* for use in designing the dance, and thanked the Milhaud Society for the opportunity to create and perform the work.

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Thomas Evert, an Ohio native, holds degrees in both painting and dance. After extensive performing and touring experience as principal dancer with the Paul Taylor Dance Company, he returned to Cleveland to found his own dance company. In September, he joins the dance faculty of Cleveland State University.

URSULA KORNEITCHOUK: *The Visual Aspects of Dance*
Production: Painters as Costume, Curtain and Set Designers

Nineteenth-century naturalism was still the prevailing style in western Europe when Diaghilev's Ballet Russe made its debut in Paris in May, 1909, marking the start of a revolution in stage design for the ballet. Diaghilev brought along a team of Russian artists who had already experimented with some of the innovative ideas advanced around the turn of the century by Adolphe Appia (Swiss, 1862-1928; collaborator with Emile Jacques Dalcroze in founding the Dalcroze school of eurhythmics) and Edward Gordon Craig (English, 1872-1966; actor, producer, director-designer and theater theorist). Appia and Craig demanded that the stage not be cluttered with realistic detail which did nothing to further the thrust of the dramatic action, and that all component parts of a stage production—plot, time period portrayed, acting, dancing, music, sets and costumes—achieve an "indubitable unity" expressive of "the spirit of the play." It followed that a ballet production should be the result of collaboration between artistic equals. The creative effort needed to design sets which could visually convey the intentions of a playwright (or author of a ballet's plot) elevated stage design from decorator's craft to fine art and made it a challenge for artists of stature.

Diaghilev's Russian stage designers were painters of renown in their homeland, and they practiced what Appia and Craig preached, namely: the interpretive use of stage lighting (shifting lights, colored lights, spotlighting for emotional effect, etc.) and the use of symbolism (including color symbolism) to infuse sets with meaning pertinent to the plot. In the course of twenty years, Diaghilev brought forth 72 original ballets—27 from 1909 until the outbreak of World War I, nine during the War, another 36 in the post-war years until his death in 1929. The war was a difficult time of transition, and with the outbreak of the Russian Revolution in 1917 began a new phase in the Diaghilev era.

Throughout its existence, Diaghilev's Ballet Russe had Russian choreographers and Russian principal dancers who upheld high standards of dancing and established a tradition still alive in Europe and the USA to this day.

Until World War I and into the war years, its ballets were almost exclusively set to music by Russian composers; all its sets were designed by Russian painters. The majority of Diaghilev's ballets staged from 1917 on, however, were set to music by western European composers. (Diaghilev's association with Cocteau made Satie a natural choice. Satie wrote the music for three Diaghilev ballets; Georges Auric, one of *Les Six*, wrote the music for four. But Francis Poulenc and Darius Milhaud collaborated with Diaghilev only once, Poulenc for *Les Biches*, Milhaud for *Le Train Bleu*, both in 1924.) More importantly, most stage designs from then on were created by western European artists, usually French, and usually painters of the avant-garde: Picasso, Braque and Gris; Matisse, Derain and Rouault; Sonia Delauney, Laurencin and Utrillo; Ernst, Miro and de Chirico; even the constructivist brothers Gabo and Pevsner. Diaghilev, desirous to preserve his reputation as innovator, offered these avant-gardists an opportunity for public exposure. Yet, with the exception of Picasso's famous costume contraptions for *Parade* (music by Satie, 1917), Balla's work for *Firebird* (also 1917, music by Stravinsky), and perhaps Gabo's and Pevsner's startlingly magical structures for *La Chatte* (music by Sauguet, 1927), the stage designs these important artists created for Diaghilev fail to indicate the radical new approaches taken in this field during the Twenties. The short-lived Swedish Ballet which enlivened the Parisian scene from 1921 to 1925, for instance, was far more receptive to experimentation.

During its short life span in Paris, the Swedish Ballet produced Milhaud's *Creation of the World*, for which Ferdinand Léger designed a monumental, abstract, African-inspired "cubist" set with movable parts that could rise up and fill the stage not unlike a huge mobile; the costumes resembled tribal sculpture; some dancers had to dance on stilts. It also staged *Les Mariés de la Tour Eiffel*, to which five of *Les Six* contributed music, and *Relâche*, a fun-event often referred to as "the first piece of performance art," with music by Satie and technologically spectacular decors by Francis Picabia, a futurist-dadaist-surrealist enamored with machines and speed, glitter, pleasure and play.

A fascination with energy, speed, and the engineering feats of modern technology was, in fact, characteristic of avant-garde ballet productions of the Twenties, as were geometrically articu-

lated sets. These new approaches derived from cubist, futurist and constructionist concerns as well as from *Bauhaus* and *de Stijl* aesthetics. They were aimed at "activating" the space of the stage, treating the space itself as a dynamic, malleable, three dimensional means of expression, and exploring space-time relationships. This was coupled with a quest for the representation of "pure" movement, which almost succeeded in crowding the human figure off the stage, substituting mechanized inanimate objects for the actors/dancers.

Ultimately, the stage design innovations of the Twenties, though no longer in tune with the Diaghilev tradition of dancing, are rooted in Appia's and Craig's theories as surely as the innovations championed by the Diaghilev troupe in its early years. For Appia liked to speak of a time-and-music-related "rhythmic space." Craig prophesied a stage where the space could be manipulated by means of expandable and retractable walls, descending and ascending floors and ceilings, with movable platforms and simultaneous action on varying levels, and he envisioned automatons in motion within this space.

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CHRISTA CARVAJAL: *Music and Dance Between the World Wars: The Marking of Time and the Signing of Space*

[Ed. note: The sources of the three cited quotations were not identified in the body of the abstract.]

"The nightmare of the war as it faded had given birth to a new era. Everything was changing, both in literature, with Apollinaire, Cendrars, Cocteau, and Max Jacobs, and in painting. Exhibitions followed close on one another; the Cubists were beginning to make names for themselves, and pictures by Marcel Duchamp, Braque and Léger were hung beside those of Derain and Matisse. In music, activity was no less intense. Railing against the impressionism of the post-Debussy composers, what musicians asked for now was a clearer, more precise type of art that should yet not have lost its qualities of human sympathy and sensitivity."

Paris, between the wars, in Darius Milhaud's recollections and in his letters and the letters of his friends, was Europe's city of cities, place for experiment, new programme, and interesting art. Claudel and Milhaud's collaboration is of particular interest to theater historians, since their work expresses a much discussed modern aesthetic: "[in the theatre] . . . we must have this dialogue between puny human voices, speaking, and the music that sometimes listens to them and sometimes drowns them . . . it may be to the advantage of the music itself to have large gaps in its fabric, without stopping altogether, while it is collecting its forces and preparing for fresh onslaughts."

In Claudel's words, music thus used makes the theatre event linger and "even when the music dies down, it must still be there, marking the time and escaping to make brief comments." While music and the spoken word mingled in modern theatre to produce the play, the new drama, music and movement were also to simulate a new dialogue. Milhaud gives an account of his collaboration with Cocteau in a fantasia entitled *Le Boeuf Sur le Toit*, a piece originally produced as "suitable for an accompaniment to one of Charlie Chaplin's films." *Le Boeuf Sur le Toit* [was] to be the opposite of everything the Ballets Russes represented. This is the spirit of contradiction which is a form of the spirit of creation; or perhaps the spirit of creation is the highest form of the spirit of contradiction." Concerning the modern programme to re-assign space, Cocteau explained: "The spectator's mind has become lazy and refuses to travel the distance between an object, an emotion, and their representation. He demands them raw. Here [in *Le Boeuf*] I was bold with carnivalesque liberty and . . . I treated myself to rejuvenating the antique mask, to the immobility of an exaggerated face, which gives a mysterious nobility to even the slightest gestures."

Claudel and Cocteau speak representatively for an aesthetic modernist plan to infuse the stage event (music, drama, dance) with new auditory and visual effects that would bespeak an art that could shock yet that retained "its qualities of human sympathy and sensitivity."

The First World War had made Romanticism a closed chapter whose message seemed ludicrously outdated to the artist who had been touched by the violence of war. The effort to come

to grips with what happened during the war years, however, in retrospect seems to have been characterized by an incredible naivete, innocence perhaps. Not that the incredible energy that pulsates in Milhaud's music, that shapes the drama and the ballet of Claudel and Cocteau, can be considered inadequate. The phenomenal artistic surges after the first world war had been accumulating for several decades before the nightmare, after all. The innocence that we sense in the many radical pronouncements about what art was to accomplish was rather an innocence about a cultural machinery, a European direction. Under the trauma of war many of Europe's most gifted artists refused to consider that art may not re-educate in time to prevent new disaster. Paradoxically, it may be that very refusal that made the modern, the radically modern art, possible.

The "marking of time" in Claudel's conceptualization of the role music and drama had to play refers to an attempt to reclaim the sacred ground of dialogue. Into a banalized, de-mystified theatre Claudel wished to introduce (or re-introduce) a tension via the wordless medium of music that could produce astonishment. "I believe we should look for a means of welding together speech and song. I have shown that everything is poetry, and that there is unbroken continuity from the lowest and coarsest words to the most sublime. The same applies to music. Everything grows from the same root, and one gives birth to another—feelings, noises, words, songs, cries, and music—sometimes yielding ground, sometimes claiming it," he wrote to Milhaud, and added: "Don't you think it's a glorious idea? We mustn't have all music, and we can't have all words." Here we have the telos that informs Claudel's programme and his collaboration with the composer. The artful dialogue springs from the concept of a sacred unity in creation. What is to happen on stage is a kind of exemplary discourse whose purpose is to praise. All art speaks of "origins," according to Claudel. Art celebrates "insight." It marks time with eternity.

Interestingly, Darius Milhaud's aesthetics contradicts Claudel's and bespeaks a much more problematic view of the theatre's function. But then music is not dependent on the theatrical, and the drama is. The dramatist cannot acknowledge music's independence from the contents that confine the play. To think the music and the spoken drama together, Claudel assigns music a role that music easily explodes. Perhaps he was aware of this all along and dealt with it by assigning the two arts a metaphysical "home."

In any case, the thinking of music and drama into a common space problematized both music and drama. Ironically, the metaphysical stage showed the very problematic, a future incompatibility of experimental music and experimental spoken drama. Music and drama would, later, show the different times out of which each work raised new questions, complicating the theatre event, problematizing collaboration.

What then did another collaboration, between music and dance, show? How are we to evaluate the programme to sign the space, to use the theatre to problematize the relationship of subject with object? Not through our ears but through our eyes were we to be newly astonished, re-awakened.

In 1918, Cocteau published *Le Coq et l'Harlequin*. Frank W. D. Ries in his study on *The Dance Theatre of Jean Cocteau* considered this a "manifesto [that] heralded a change in Cocteau's view of artistic enterprises and, in terms of his work in ballet, a breaking away" from traditional conceptualizations of what dance meant in the theatre. Cocteau himself advocated: "Down with the harlequins, who are only scraps of art! Long live the coq, which lives on its own farm." With the attempt of expulsion of the human "type" goes, perhaps, the attempt to downgrade, if not expel the remnants of the spoken drama. Astonishment, for Cocteau, must happen through sight.

In *Le Boeuf sur le toit*, Cocteau explained, "I forced myself to move against the tide, to put slow gestures with rapid music." The astonishment he was desirous of creating, however, did not happen so easily. When *Le Boeuf* opened in London, the critic of *The Stage* called the ballet "a strange little piece, not without cleverness and interest, but too indefinite in its scope and idea to satisfy English audiences . . . Though the cleverness of the masks and the movements may provide a certain amount of interest, the whole effect is rather wasted."

In another ballet, *Les Mariés de la Tour Eiffel*, Cocteau again collaborated with Milhaud. Of *Les Mariés* Cocteau said, "Is it a ballet? No. Is it a play? No. Tragedy? No. Rather a sort of secret marriage between the antique tragedy and the modern review. Between the ancient chorus and the music hall turn." The opening of *Les Mariés* provided the Dadaists with an occasion to

stage a demonstration against aesthete art. Parisian critics saw it as "nothing less than avantgarde mystification . . . a monstrous, desperate kind of buffoonery."

In *Le Train Bleu* Cocteau once more forces the signing of space. The mix of dance and acrobatics again caused a short furor but remained largely misunderstood. Later, dance historians admitted that *Le Train Bleu* opened up "a new field, that of modern folk art." It may have been "the precursor of innumerable sporting ballets."

For us, in retrospect, the ambitions to mark time and sign space with new, shocking expressions may have been signals themselves of a *Zeitgeist* that had not yet lost its idealism and a thoroughly "progressive" attitude toward art's potential to change perception. It would take the horror of the Second World War to shatter highmindedness and much of the enthusiasm for experiment, all that made music and dance seem to be a continuous movable feast.

Claudel, Paul: *Claudel on the Theatre*, University of Miami Press, Coral Gables, Florida, 1972.

Milhaud, Darius: *Notes Without Music*, A. Knopf, New York, 1953.

Ries, Frank W. D.: *The Dance Theatre of Jean Cocteau*, UMI Research, Ann Arbor, Michigan, 1986.

Christa Carvajal, a native of Vienna, was an actress in Europe before moving to the U.S. Prior to coming to Cleveland as Assoc. Prof. of Theatre at Case Western Reserve University, she earned degrees in Texas and taught at the University of Georgia. In summer 1987, she was one of twelve scholars chosen by NEH to participate in a performance theory seminar at the University of Wisconsin, Milwaukee.

WILLIAM R. MARTIN: *Artistic Collaborators of the 1920s as an Influence for the Future*

The opening decades of the twentieth century witnessed a deterioration of the general confidence that had characterized the Victorian Era. Growing doubts and unrest reached a climax of intensity in the tragedy of World War I. Nothing was resolved, schisms widened, and pessimism festered. The unprecedented "progress" during the years following the war merely exaggerated man's growing loss of identity as he became engulfed in the dehumanizing process of mechanization brought about through the completion of the Industrial Revolution.

The rapidity with which these changes occurred created a cultural lag between twentieth-century society and the scientists and artists of the age. Contact between the artist and the public grew tenuous as the artist reacted to displacement within a society that was based on a materialistic and pragmatic philosophy. The arts soon became an important vehicle for social criticism: expressionists turned to tragedy, pathos, and despair; and existentialists proclaimed an extreme negativism, picturing the universe as an absurd and meaningless phenomenon.

The artist's alienation from society was further intensified because large masses of society contented themselves with the accepted "classics" of previous eras, despite the fact that highly advanced techniques useful in the production and dissemination of culture were being produced. The artist, in order to survive, sought to reestablish a kind of patronage system. Commissions for new works from either individuals or institutions were eagerly sought.

Throughout history, the artist has alternated between interpreting the world as a part of himself and seeing it as apart from himself. Both views, the first expressed as subjectivity and emotion and the second as objectivity and the intellect, have found expression during the twentieth century. Expressionism and primitivism are part of the subjective path, whereas neo-classicism is aligned with objectivity. Milhaud and Stravinsky illustrate both points of departure during their developing careers, Stravinsky doing much to further the neoclassic movement with his ballet *Pulcinella* of 1920, a work originally suggested by Diaghilev, and based on instrumental and vocal works attributed to Pergolesi. Stravinsky's contemporary collaborators were Picasso, who designed the sets, and Massine, the choreographer.

Many of the works resulting from these collaborations were initiated through the efforts of the impresario of the Ballet Russe, Sergei Diaghilev, a resident of Paris, and, incidentally, a

cousin of Igor Stravinsky. It was he, in fact, who commissioned four ballets from Stravinsky before World War I. Diaghilev also commissioned Maurice Ravel to write the ballet *Daphnis et Chloe*, and produced Satie's *Parade*, with a book by Cocteau, decor and costumes by Picasso, and choreography by Massine. These two works could be cited as ideal prototypes for the kind of collaboration so closely associated with the '20s.

During the period of nearly two decades beginning in 1910, the impresario Sergei Diaghilev seems to have been the principal catalyst in the chemistry of close cooperative collaborations. His death in 1929 marked the end of these halcyon days of enthusiastic collaborations which produced a remarkable number of masterpieces.

Although Diaghilev precipitated the production of a large repertoire of works during these years, Milhaud's collaborations, except for *Le Train Bleu*, were largely brought about under other conditions. Diaghilev, claimed Milhaud, "was not very fond of my music." By the 1920s, Paris had become the cultural center of Europe. Its salons were the gathering places for many fine young writers, poets, and artists as well as musicians, including, of course, Darius Milhaud. Here, one could come into contact with many of the proponents of the then current avant-garde. It is not surprising, therefore, that even without Diaghilev, Milhaud thrived in such an environment.

At this point, I feel that the term collaboration itself needs some clarification. During today's symposium, the term has been used in a variety of contexts. Most frequently, collaborations are characterized by the successive contributions of various artists: for instance, an opera libretto is written, a musical score is produced, a set designer is engaged, and a choreographer (when required) provides a suitable ballet. However, this sort of collaboration among the contributors in terms of the creation of the individual elements to produce the whole is not always a close one. [Ed. note: Milhaud himself commented on collaborative efforts during the conversations with Claude Rostand, when he described the circumstances and differences in collaborative relationship with librettists for his operas. In *Notes Without Music*, Milhaud also speaks of collaboration, in observing the detailed planning with Claudel and Audrey Parr for *L'Homme et Son Désir* and with Blaise Cendrars and Ferdinand Léger for *La Création du Monde*. In discussing the theater (plays), he asserts: "When the producer plans the production of a new play, he attends to the function to be played by the music with the same minute care that he devotes to the lighting, and he often asks the composer to make alterations in the course of the actual rehearsals, so that the musician must be highly adaptable. But when the incidental music has been written with no view to immediate performance, as I had done for *Les Choéphores*, *Agamemnon*, or *Protée*, it is quite another problem. Now it is the producer who must endeavor to conform wholly with the work previously completed by the authors." (Darius Milhaud: *Notes Without Music*, Alfred A. Knopf, New York, 1953, p. 242.)]

In the 1940s, Martha Graham, renowned dancer, teacher, and choreographer, collaborated with a number of distinguished composers to enrich the repertoire. Mexican composer Carlos Chavez wrote *Dark Meadow* for her in 1944; Aaron Copland wrote his popular *Appalachian Spring* in 1944; William Schuman wrote *Night Journey* in 1947 and *Judith* in 1948; and Samuel Barber wrote *The Cave of the Heart* in 1948. [Ed. note: Among his eighteen ballets, Milhaud wrote one piece danced by Martha Graham, *Jeux de Printemps*, which was commissioned by Mrs. Elizabeth Sprague Coolidge and presented at the Library of Congress on October 30, 1944, as part of her 80th birthday celebration. The other premieres on the program were Hindemith's *Hérodiade* and Copland's *Appalachian Spring*.]

Film music presents a unique challenge to a composer. Precise timing, and mood and scene changes must be dealt with within the framework of one's artistic integrity. This kind of collaboration is unique in the sense that the movie itself is unyielding within its parameters of time and movement. It is the composer who must conform, and yet many composers of great significance have accepted the challenge. Just a few among the many include Prokofiev, Stravinsky, Copland, Still, Goldmark, Walton, and Philip Glass. [Ed. note: Milhaud wrote music for twenty-five films, eighteen of them in France during the 1930s. He wrote music for two films in the U.S., immediately following World War II, in 1946 and 1947, and the remaining five films for which he wrote the music were made in France during post-war years when Milhaud alternated residency between France and the U.S.]

Another form of collaboration exists between composer and performer. Works are frequently written with a particular performer in mind, and it is not at all unusual for the performer to serve as a kind of editor-adviser. There are countless examples in the solo literature of the nineteenth century. One example among many in the twentieth century is that between Benjamin Britten and tenor Peter Pears. Tenors for all time will be grateful for that collaboration.

A very fascinating kind of composer-performer collaboration has been developed since the 1950s through the introduction of the element of chance into the composition and performance of a composition. Music based on chance is known as aleatory music. Precedent for the concept of indeterminacy in music is not all that difficult to find. Strictly speaking, all musical performances are to some degree dependent on chance, not only because of the inconsistency of the performers themselves, but also because our relatively limited notational system leaves much to the imagination and creativity of the performer. Since 1950, indeterminacy has become important as a conscious means of composition in avant-garde circles. It can be introduced into music in two ways: the materials of music may be created by chance methods, or the composer may choose to prepare the outline of the work, allowing the performer to fill in the details, making the performer a collaborator in the creation of the music. Cage, Foss, Boulez, and Stockhausen are all well-known composers who utilize this form of composer-performer collaboration.

continued . . .

RECORD UP-DATE

Thanks to the kind sending of information by Francine Bloch Danoën, emeritus Director of the *Phonothèque Nationale* in Paris, the Milhaud Society is able to give record information received just at press time:

Le Train Bleu, Chorus and Orchestra of the Opera of Monte Carlo, conducted by Igor Markevitch: *Guilde Internationale du disques* 4058 (1987)

Enfantines (Fumée, Fête à Bordeaux and Fête à Montmartre), in *Musique française pour piano à quatre mains*, performed by Philippe Corre and Edouard Exerjean: *Chant du Monde LDC* 78 849/50 (stereo) and in cassette as *Chant du Monde KCM* 478 849/50

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Impressive as these collaborative efforts have been, in retrospect, one is inevitably drawn to the conclusion already expressed: at no time before or since the 1920s and the previous decade in Paris has such a wealth of artistic creation, particularly in the form of collaborations, been so concentrated in one short period and in one place.

[Some of the material in this presentation derived from this writer's coauthored book, *Music of the Twentieth Century*.]

[Ed. note: The idea of "chance" in music is a very old one indeed, originating in the first improvised passage against a given part, the earliest impromptu embellishments of a melody and the first improvised cadenza. Twentieth-century composers have revived an old principle to use it in new ways, consciously as a compositional tool.

Milhaud wrote music involving elements of chance as early as 1918 in his first ballet, *l'Homme et Son Désir*, in passages where he instructs that the section is to be repeated as many times as necessary until the dancers reach a designated point in the choreography. He also wrote aleatoric music in 1920 in a piece for three clarinets. In 1960, Milhaud returned to much more complex conceptions of controlled chance in an unpublished work, *Neige Sur le Fleuve*, in which he made two

cadences for several instruments, each playing at different metronomic speeds. In *Suite de Quatrain* (1962), the *récitante* cues the musical entrances of the instruments, with the players sometimes repeating individual configurations independently of each other; in the *Septuor* (1964), an aleatoric group is pitted against other instruments playing at a fixed speed; in *Musique Pour Graz* (1968) the aleatoric group and the fixed group move at different metronomic speeds; and in *Musique Pour Ars Nova* (1969), each of the four movements features a different group of three instruments as a body for the aleatoric material, which uses a different metronomic speed from that of the other ten instruments. Thus, in each work, Milhaud creates the aleatoric part in a somewhat different manner, the complexity increasing chronologically.]

William R. Martin, Prof. and Head of Music History and Graduate Studies at Cleveland State University, earned his doctorate at Oxford. His publications include the book, with Julius Drossin, *Music in the Twentieth Century*, and contributions to *New Grove*. A tenor, he has performed as recitalist and in oratorio and opera, and conducts the Collegium Musicum at CSU.



Symposium panelists, left to right, are: Marcel Dick, Walter Strauss, Bill Martin, Ursula Korneitchouk, Dolores Lairet, Christa Carvajal, Pat Brandt.

Photo by Marguerite B. Campbell

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